



Roy Hinton, PN3, Wayne Kelly AL3, Chuck Prater PN2 and Clinton Taylor YN2 (all Navy), performing excellently the Lithuanian Rod Dance Mikita. (Foto Art Noble)

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between Poles and Ukrainians, true to form, a hall million Jews brutally perished.

In between the above numbers John Filcich and his cheerful kolomaniacs performed the Primorsko, Razna and Erdeljanka kolos. They are already noted for their excellent presentation and infectively gay spirit, so we'll say no more. This section was followed up with a series of kolos by the audience, who themselves are kolomads, doing the Djurdjevko, Milanovo, Makedonka, Nebesko, and Nataljino kolos.

In between programs and orchestra, to the playing of Mrs. Guy Merrill, who also accompanied the VILTIS dancers and soloists, new dances and versions were learned, among them: New Bavarian, the European Korobushka, Ballroom Krakowiak and the Oxford Minuet, Colorado style.

At six a pleasant afternoon ended and the crowded beautiful Diana Ballroom was emptied with people leaving in mixed feelings, regretting the termination of day and happy they were present and happy at beholding; as one writer expressed, "... something different from anything we have gone to in California." Yup, VILTIS alone can produce the unique and genuine stuff (says I).

Thanks are in order to the public for the support, to the visiting groups and the dancers for their participation, to Mrs. Merrill for the rehearsal time and playing; to the Libaws for their many sacrifices; to Daphne Upton for her help; to Frances White, Walt Schultz, and the Grammers for their hospitality to "my kids", to Mrs. Helen Perry for her hospitality toward the Kolomaniacs and to each one who extended or offered a helping hand in any way or manner. To Pat Parmelee and the International Institute for the rehearsal space and refreshments. Thanks without end.

VYTS-FIN

#### THIS 'N THAT FROM THE VILTIS PARTY

The beautiful and authentic looking costumes, Lithuanian, Catalan, and Arab worn by the sailor boys at the demonstrations, were made by our ever energetic Evelyn Prewett. The Catalan Espardenyas (sandals) arrived via plane from Barcelona, Catalanian capital, just a week before the program; they were ordered by Commander Wm. Francis who wore a genuine mainland costume during the afternoon and a Mallorcan during the performance. The Francis's also had a table displaying their collection of Catalan dolls, pictures, books and lace.

Clinton Taylor, as the Japanese Eel Fisher, wore authentic accessories brought from Japan... The Kaffiyeh worn by Vyts was brought from Arab land by Millie Libaw . . . Roy Hinton . . well, he wore Al Pill's pants,



Lani "Babydoll" Papadol and Will Kinsey, two Gandy Dancers's stars, "soloing" in the vigorous and rigorous Moldovian (West Ukraina) dance Yula. (Foto Art Noble).

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Ginger Francis' sombrero, Vyts'es shirt and whip, Mrs. Pan's serape, spurs borrowed from Chuck (Tex) Prater, and Angies BRIGHT RED PAJAMAS, And they looked good on him! It enhanced the costume.

Just four days before the festival Vivian Woll decided to "Fow down and go boom" twisting her ankle and tearing ligaments. And she didn't do it dancing! But the show had to go on. So with the foot swatted in bandages she danced the complicated Coppelia Mazur like an old trooper.

The complicated and strenuous Honta, Ukrainian sword dance which Will Kinsey did and which was one of the afternoon's hits, was learned in one "half-baked" lesson. Most of the teaching was done via correspondence. But Will, being smart in his head as well as in his feet, needed no more.

There were guests from everywhere, some quite important folks and some were friends unseen "for generations". Representing Fairhope, Alabama, the birthplace of VILTIS, was Grace Totten Holloway. From Chicago we had Fabian Dauzvardis, Algird Rudis, Frances Popik, Dr. Alma Hawkins (now with UCLA), Steve Miller, Nora Sauer and others. The folks of Chuck Prater came in from Texas. Bakersfield was represented by the Linscotts, Jim Ryans and Hickses; El Centro by the Higgenbothams, quite a number came from San Diego, including Sirutis, Pieza, Farrel, Pan families and many individuals. There were others representing other near and far communities, all having had a wonderful time.

The VILTIS Dancers and the Kolomaniacs sure had a busy and sleepless week-end filled with parties galore: A visit to the Gandy Dancers, a visit to Edith Stevenson's Party, rehearsal at the International Institute, dinner at a French restaurant then some went to Sun Down and others to the Polish Hall, and after-party dinner in a swank restaurant, Yugoslav movies, then back home—some to Frisco others to Diego. In San Diego another swell party was had in the lovely ranch home of the John Hancock's amidst a setting of an avocado orchard in La Mesa; feasting upstairs and folk dancing downstairs. Present were the MAZUR and VILTIS dancers and the parents of the dancers. It was a most delightful affair. The following Sunday some VILTIS dancers took part in the San Diego Lith Picnic in the Golden Hills where they presented a group of dances and partook of the delicious refreshments prepared by the Pan clan.

THE TWENTIETH NATIONAL FOLK FESTIVAL

(ST. LOUIS, MO. APRIL 7-10)

Emily Czernek

Christian Sanderson was the Town Crier again this year and as usual did a very good job.

Indian Music and Dances. The Indians this year were from the Mesquakie Tribe of Iowa. They came in 4 couples (4 boys and 4 girls) and although brilliantly costumed, their dances were not as spectacular as of yore since they danced only pastoral dances imitating birds and beasts such as rabbits, swans and buffalo and did not at any time present any of the wild whirling war dances or even the eagle dances that are usually so enthralling and spine tingling to watch. They did all their dances in a single line which after a while seemed a little monotonous since basically they were the same with very little variation in figures. This group also led what Sarah termed "the magic circle of friendship" just before the finale of every program, where all the performers followed the Indians in a slow rhythm "snake" dance until everyone was on stage lined up for the singing of the Star Spangled Banner. It was rather attractive to see all the different nationalities dressed in the costumes of their respective countries joined in a circle of friendly handclasp.

Ballad Singers. This year again there was a huge assortment of good, not so good and even some "lousy" singers who took a big chunk of time on stage with their renditions, to the extent that the program became overlong so that the evening shows lasted to midnight and on Saturday the show ended at 12:15. Outstanding among the singers, I thought, was Peter Seeger of Beacon, N. Y. who in my opinion is undoubtedly the best ballad singer of our times. He has a marvelous stage personality and keeps everyone interested at all times. Another singer who was well received was Will Holt from New York City. The others, some good and some had presented various medleys of hillbilly, French Folk songs, etc.

American Square Dances. Due to the Square Dance Festival in Dallas held at the same time as the NFF there was a definite shortage as compared to other years of square dance groups. The only groups performing were: one square from Ft. Collins, Colorado, a St. Louis group, Barrington High School, Dr. Lyman's kids who also did a wonderful job as usual on English Morris and country dances, a terrific Ozark group who did their dance in that energetic clog type of step and another Ozark group that did a very good but "ordinary" type of square dancing. However, because there were so few of these groups and because they were well spaced on the various programs they were all very well received by the audience.

Play party singing games and rope skipping rhymes added a nice folkish although not spectacular note to the program.

The Negroes this year were represented by the Cotton Blossom Singers of Piney Woods who are really outstanding. The girls sang as well if not better than in other years and made the audiences wildly enthusiastic with their renditions of the old Negro spirituals. Another very good all male colored chorus came from Florida while a St. Louis group presented a very spirited performance of the "Cake walk".

ETHNIC GROUPS

Scotland. The Scottish Dancers from Fayetteville, N. C. presented only one short number, the Highland Fling, which although enjoyed by the audiences who saw only one performance, seemed rather monotonous to the festival participants in the audience since we all know that Scotland has a wide variety of dances which could have been presented.

Ireland. Mae Kennedy Kane from Chicago brought her group down once again this year and presented a very good program of jigs and reels.

Mexico. Chabela Hernandez and her two kids represented Mexico this year. Although she and the children danced very well, the absence of Chico tended to spoil the general picture, since Chabela could not very well flirt during the dances with little Chico so the general picture was spoiled and there was a definite lack on stage. She should get herself a new dancing partner and then that "combo" could not be beat for I really think there isn't as attractive and graceful Mexican dancer as Chabella.

England. As mentioned before, Dr. Lyman's group from Ft. Madison, Iowa presented their usual good performance of Morris and contra dances. Besides them, the St. Louis Traditional Dancers presented two numbers, one of which was the Chelsea Reach in "Colonial" costumes which made a pretty picture on stage.

Lithuania. There was only one Lith group this year composed entirely of D.P.'s from East St. Louis. They presented only two dances and 3 songs. The first dance was performed by girls alone, Kepurinē. It consisted of a lot of bowing and the girls had straw hats in their hands which they waved all through the dance. It was quite attractive. The other number was the Malūnēlis which although not as intricate in figures as the one performed by the Chicago Liths was unusually well done.

Croatia. These dances were performed by a group from St. Louis to the melodies of a tamburica orchestra and although rather well received were not too spectacular mostly because of the lack of men and some rather obvious mistakes on the part of individual dancers.

Poland. There were 2 Polish groups this year. One from the Polish Falcons of St. Louis who although very good was overshadowed by a group of small children, ages about 8 to 12, from a PNA group in Milwaukee. The mountaineer numbers were terrific! that's the only word for them. You should see them do all that difficult floor work! Their routines were reminiscent of those of Sokolnicki's group although he is not their teacher. Any other Polish group could not possibly compete with them.

Hungary. We were all waiting in anticipation of a good performance from this group and what a let down! First of all, even though they were listed on the program for 2 numbers they did only one—the Csardas. And this fell way below our expectations! It was danced very slowly all the way through almost in waltz time and certainly lacked all the fire and spirit expected of a Csardas. We expected the dancers to fall asleep on their feet together with the audience.

Germany. Rhineland, Mo. sent their Wurst Jager's Parade complete with a German "umpapa umpapa" orchestra, the sausages and the usual round of merry-making on stage which made you forget that it was a performance and made you want to get up there and join in the fun. The other group presenting German dances was our own favorite Minnesota Federation who always seem to have such a good time together no matter what they do and who infected the audience with their good spirits. They brought the house down particularly with their plattle numbers and the kids in the audience all went home shouting "yo ho ho!"

Slovenians. Milwaukee did it again! They sent another terrific group of Slovenian dancers who went through their spirited routines faultlessly, full of fun and gracefully and whose really different costumes created quite a furor